

Preliminary Summary of Information

Submitted to the Commission on Chicago Landmarks in June 2004

Rockefeller Memorial Chapel

(Originally University Chapel)

1156-1180 E. 59th Street

Built: 1925-28

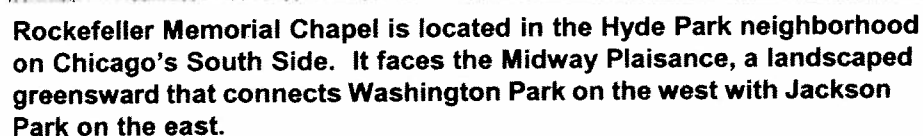
Architects: Bertram Grosvenor Goodhue Associates

Rockefeller Memorial Chapel (originally known as University Chapel) is an outstanding ecclesiastical building designed in the Late Gothic Revival style, based on the cathedrals of medieval England. Considered a “structural tour de force” by architectural historian Carl Condit, this massive structure features solid masonry walls, a lofty 207-foot tower, and 43-foot-high windows. The chapel forms a commanding presence in Chicago’s South Side, along the park-like stretch of the Midway Plaisance bordering both the Hyde Park and Woodlawn neighborhoods, and has been widely published in magazines, journals and books.

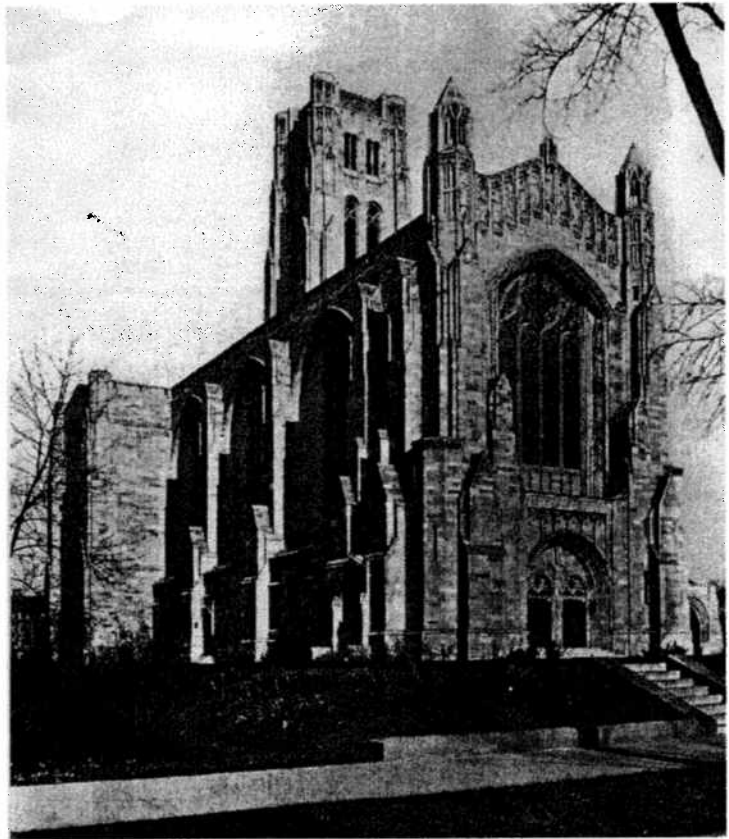
Constructed to house University convocations and large ceremonies, Rockefeller Memorial Chapel’s finely-detailed design, colossal scale and massive structure are remarkable. Weighing 32,000 tons and measuring 265 feet in length and 120 feet in width at its transept, the chapel is supported by 56 concrete caissons carried 80 feet down to bedrock. Its exterior is clad in gray Bedford limestone, the material used for most historic buildings on the University of Chicago campus. The building is ornamented with an impressive range of exterior sculpture, including allegorical and representational figures, heraldic emblems and symbolic devices.

Completed in 1928 as the University Chapel, the structure was renamed Rockefeller Memorial Chapel in 1937 after the death of its benefactor, John D. Rockefeller, Sr. The founder of the Standard Oil Company, Rockefeller was one of the “giants” of late 19th- and early 20th-century American business. He donated more than \$34 million to found and endow the University of

Rockefeller Memorial Chapel is an important building in the career of Bertram Grosvenor Goodhue, one of the nation's most prolific ecclesiastical architects and a nationally significant early 20th-century architect. Besides the chapel, Goodhue designed the Panama-California Exposition in San Diego, which popularized the Spanish Colonial Revival style throughout the United States, and the Nebraska State Capitol building in Lincoln, Nebraska, widely considered one of the finest and most architecturally innovative state capitol buildings in the United States.



Rockefeller Memorial Chapel, seen from the southwest (right) and the southeast (below), is a commanding presence along the Midway Plaisance that forms the spine for the modern University of Chicago campus. This visually striking Bedford limestone building is an outstanding example of the Late Gothic Revival style of architecture.



THE FOUNDING OF THE UNIVERSITY OF CHICAGO

Chicago experienced a cultural awakening during the 1890s, spurred by the City's hosting of the 1893 World's Columbian Exposition in Jackson Park. Chicago leaders founded or expanded many of the cultural and educational institutions that are important to the City today, such as the Field Museum of Natural History, the Chicago Academy of Sciences, and The Art Institute of Chicago. In addition, the Chicago Symphony Orchestra was organized and the Chicago Public Library occupied a magnificent Beaux Arts style building (now the Chicago Cultural Center) on Michigan Avenue. The creation of such institutions signified to both residents and visitors that Chicago—first a rough-and-tumble frontier town, then a city tightly focused on the pursuit of commerce—was acquiring the type of culture associated with established cities along the eastern seaboard.

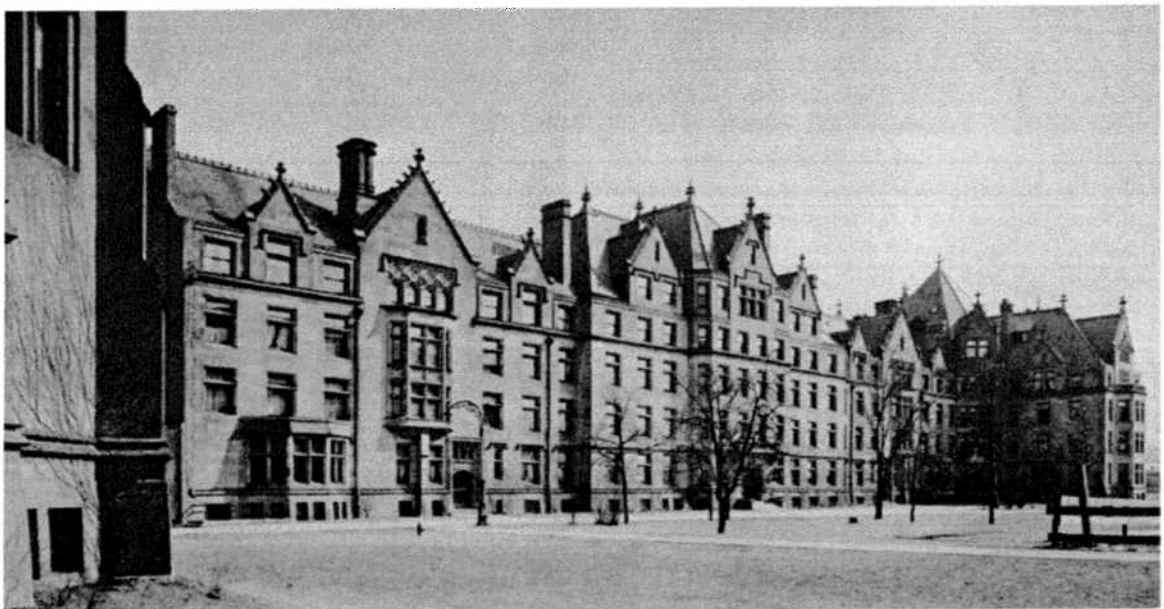
The University of Chicago was one of several institutions of higher education established in the city during this period of rapid growth. Located in the recently annexed South Side neighborhood of Hyde Park, the University of Chicago was founded in 1890 by the American Baptist Education Society and oil magnate John D. Rockefeller, who later described it as “the best investment I ever made.” Rockefeller pledged \$600,000 toward the University's establishment, a sum that would grow to over \$34 million over the next twenty years. His munificence allowed for the creation of one of the premier campus designs in the country, in which a unified plan was conceived from the start and adhered to during the first four decades of its growth.

The Gothic Revival-style quadrangles of the University of Chicago were built on land donated by or purchased from department store magnate and real estate investor Marshall Field and located just north of the Midway Plaisance, a broad boulevard linking Jackson and Washington Parks that separates the present-day Hyde Park and Woodlawn neighborhoods. The campus—largely constructed from 1892 to 1932—featured six quadrangles between Ellis and University avenues and E. 57th and E. 59th streets. Henry Ives Cobb, creator of the Fisheries Building at the 1893 Fair, as well as the original Chicago Historical Society building (now housing the Excalibur nightclub) and the Newberry Library (both designated Chicago landmarks), designed the original campus plan and its early buildings. Inspired by the example of early English universities such as Oxford and Cambridge, Cobb chose the Gothic Revival as the dominant style for his campus buildings and Bedford limestone as his basic building material.

William Rainey Harper, the University's first President, imagined an institution that would combine an American-style undergraduate liberal arts college with a German-style graduate research university. The University of Chicago quickly fulfilled Harper's dream, becoming a world-class leader in higher education and research. Although Baptist leaders established the University, it was non-denominational from the start. It also welcomed women and minority students at a time when many universities did not.



William Rainey Harper (left), the University of Chicago's first President, helped establish the school as a major research institution during his 15-year tenure (1891 to 1906). Henry Ives Cobb (below left) designed the university's quadrangle campus plan and most of the structures built during its first ten years, including the women's residences (bottom).



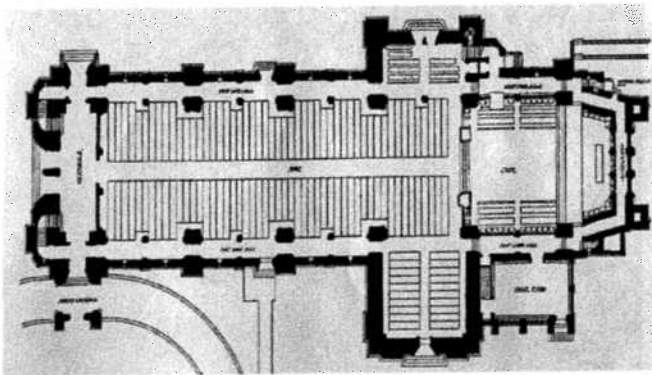
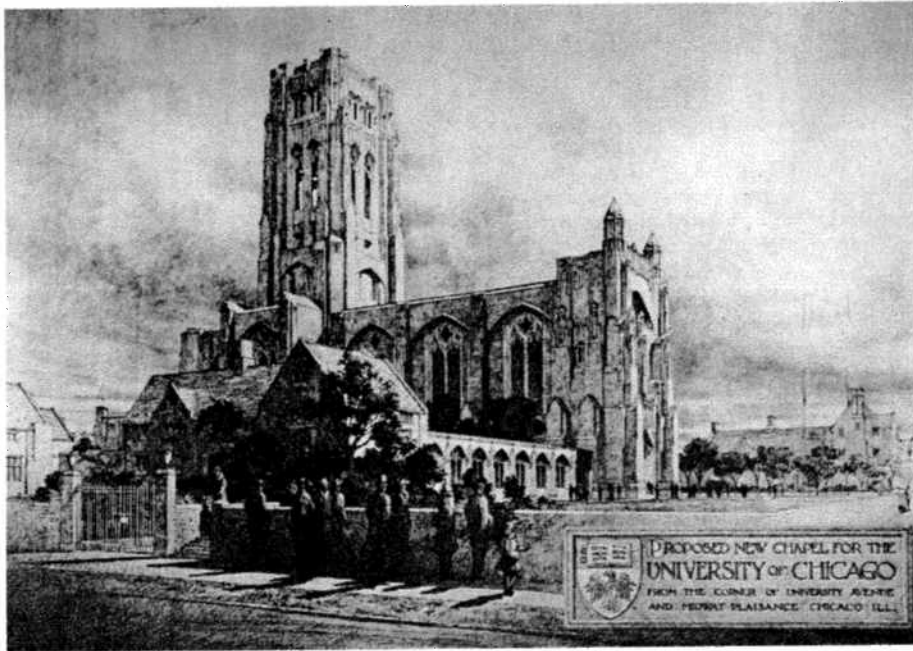
Today, the University of Chicago is internationally recognized for its important contributions in many fields of learning, including modern sociology, economics, international relations, archaeology, philosophy, literary criticism, and paleontology. Persons affiliated with the University have obtained a total of 75 Nobel Prizes, the most by any institution in the world except Cambridge University. The institution's scientific breakthroughs include Robert Millikan's 1909 "Oil-drop experiment," which determined the charge of electrons; the first self-sustaining nuclear chain reaction carried out by Enrico Fermi and his colleagues as part of the Manhattan Project on December 2, 1942 (the site of which is a designated Chicago Landmark); and the Miller-Urey experiment in 1953, considered a classic experiment on the origin of life. The institution also runs the largest university press in the country and operates a number of renowned off-campus research facilities, such as the Fermi National Accelerator Laboratory (Fermilab) and Argonne National Laboratory.

BUILDING HISTORY AND DESCRIPTION

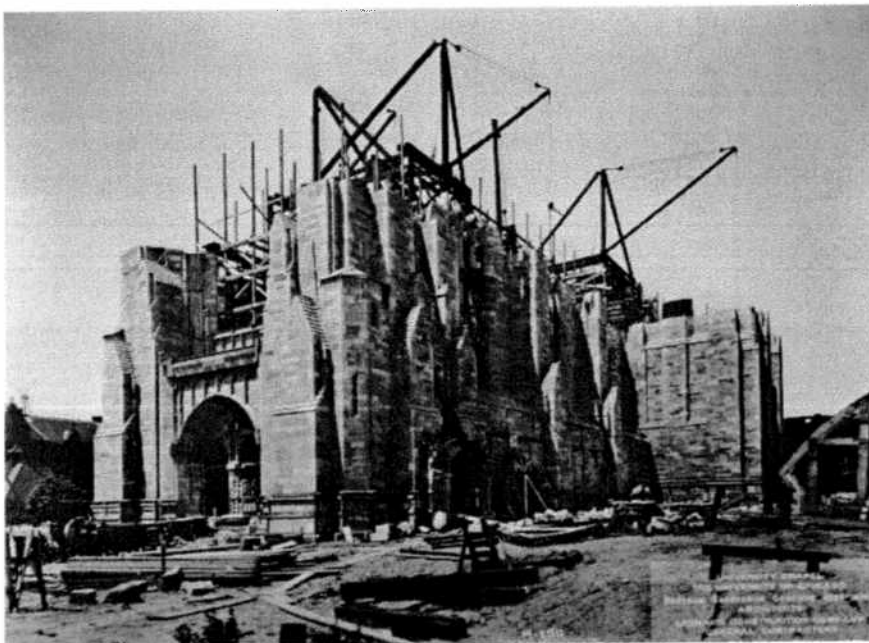
The University of Chicago campus—largely constructed between 1892 and 1932—is one of the nation's premier campus designs, due to its unified style and quadrangular plan, which were adhered to during the early decades of the university's growth. As conceived in the original plan and fully intact today, the initial quadrangles designed by Henry Ives Cobb occupy the four-block area between 57 and 59th Streets, from University to Ellis Avenue. Later additions to the university surround this original campus plan. The neo-Gothic grandeur of the campus is situated along the north side of the Midway Plaisance, a broad green space initially used as part of the 1893 Columbian Exposition.

Rockefeller Memorial Chapel stands out as the most monumental single edifice on the University of Chicago campus. Situated at the southern end of campus, just east of the original quadrangles, Rockefeller Chapel—featuring a lofty 207-foot tower—forms a commanding presence along the Midway. The building embodies the spirit of the University of Chicago campus through its use of the Gothic Revival style, featuring the use of solid masonry walls, buttresses, and pointed-arch stone tracery. Rockefeller Chapel's use of gray Bedford limestone, combined with excellent design and craftsmanship, also visually ties it to the other campus buildings.

A chapel building was envisioned as part of the University of Chicago campus from its inception. Henry Ives Cobb's sketch of the buildings to cover the four blocks of the original campus, which was displayed in the Manufactures Building at the 1893 World's Columbian Exposition, showed a chapel occupying the east end of the main quadrangle. However, funding for such a structure was unavailable until 1910, when John D. Rockefeller, Sr.'s \$10 million "Final Gift" to the University allocated \$1.5 million specifically for "the erection and furnishing of a University Chapel." Architecturally it was to be "the central and dominant feature of the University group," and thus would proclaim "that the University in its ideal is dominated by the spirit of religion."



Bertram Goodhue's original drawings for Rockefeller Chapel placed the tower over the crossing (above). In subsequent revisions, the tower was placed over the east transept, as shown on the plan (left). The monumental chapel, shown under construction below, was completed three years after ground was broken in October 1925.



Most importantly, the non-denominational chapel would fulfill a long-standing need at the University for a majestic and spacious edifice in which to host convocations and ceremonies. Facilities at the institution were inadequate for accommodating large numbers of people, as noted by an early University of Chicago historian:

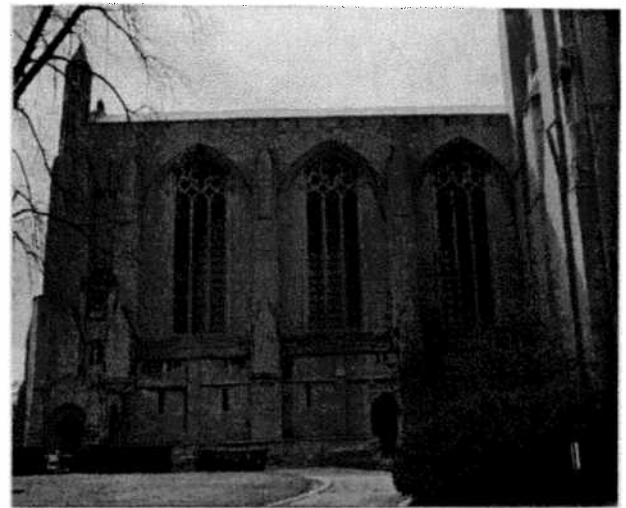
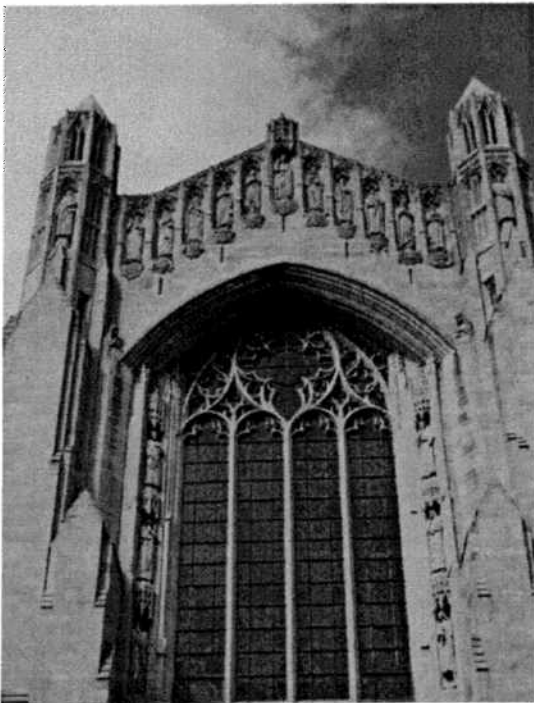
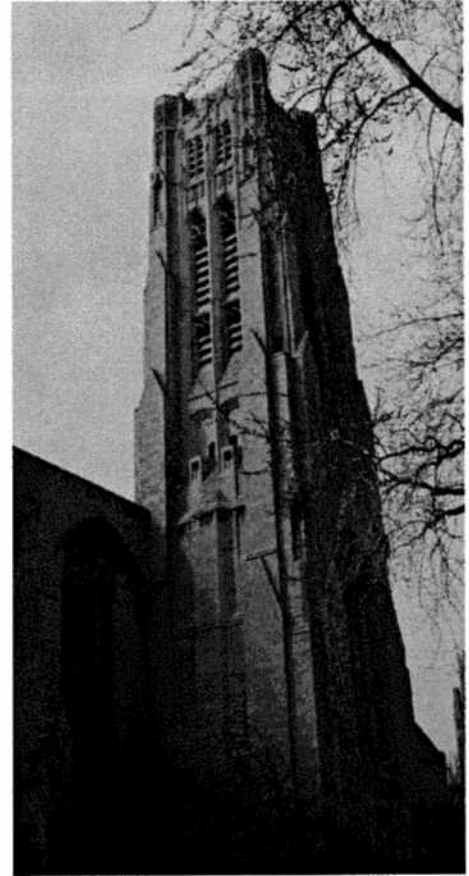
“The University has always taken a just pride in its ceremonials, and yet these have never been suitably housed...When we welcomed President McKinley, and later President Roosevelt, to the University, our academic pomp had only Kent Theatre for its setting...The sheer smallness of our quarters has made it impossible on such occasions to admit all the people in the city and University who really ought to have been present.”

The onset of World War I delayed the University’s planning efforts for the chapel until 1918, when New York architect Bertram Grosvenor Goodhue was selected as architect. A nationally famous proponent of the Gothic Revival movement, Goodhue had designed numerous ecclesiastical buildings in partnership with noted ecclesiastical architect Ralph Adams Cram. Goodhue’s preliminary design for the University Chapel underwent several revisions, including initial versions that featured a cruciform-shaped plan with a tower placed over the crossing—the space where the nave and transepts meet. The chapel was to be prominently located on the southeastern edge of the campus, facing the Midway Plaisance, and was initially conceived as part of a block of complementary buildings connected by cloisters.

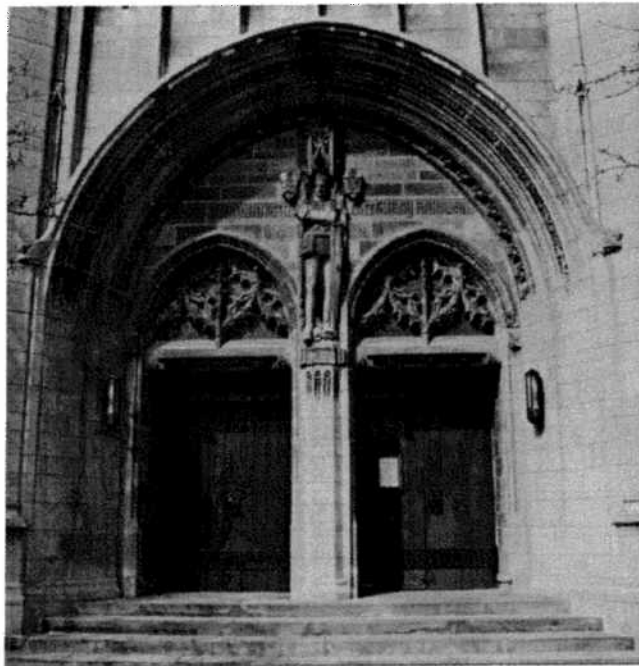
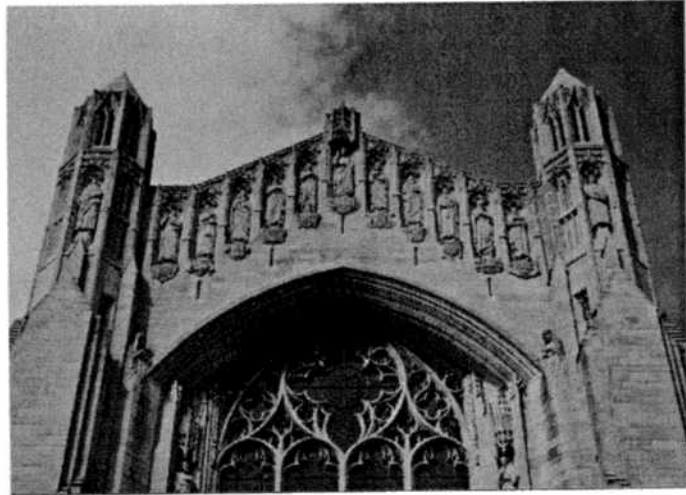
University officials were heavily involved in the chapel’s design process, and the institution’s President, Ernest de Witt Burton, toured famous English cathedrals to satisfy himself that the building’s final design was appropriate. In addition, Burton’s presidential successor, Max Mason (1925-28), also served on the chapel committee on symbolism. Ground was broken for the University Chapel on August 28, 1925, and the cornerstone was laid on June 11, 1926. The last exterior stone was hoisted into place on the tower on April 18, 1928, and the chapel was completed and furnished by the fall of that year, at a final cost of nearly \$2 million.

The long-anticipated chapel was dedicated on October 28, 1928 in an elaborate ceremony attended by about 2,000 people, including John D. Rockefeller, Jr., the son of University benefactor John Sr., and a large congregation of trustees, faculty, students, alumni, and friends of the University. Acting President Frederic Woodward praised the generosity of Rockefeller Sr. and also paid homage to Goodhue, who had died prior to the start of construction. Goodhue was described as an “architect who with insight and imagination sensed the religious spirit of a modern university, and with originality and skill embodied it in a design of singular grace and dignity.” Within a decade, in 1937, University Chapel was renamed Rockefeller Memorial Chapel upon the death of John D. Rockefeller Sr.

Today, Rockefeller Memorial Chapel is a commanding visual presence along the park-like stretch of the Midway Plaisance and is easily seen from many vantage points on the University of Chicago campus. The visual power of this cathedral-like pile of brick and stone masonry is



Today, Rockefeller Chapel is virtually unchanged from its original appearance, as shown in a 1928 photo (top left). The edifice is distinguished by its lofty 207-foot bell tower (top right), immense pointed-arch windows, and an abundance of sculptural ornamentation.



Rockefeller Memorial Chapel possesses fine detailing and craftsmanship in limestone. These views of the front (south) facade show an impressive range of exterior ornamentation executed by New York artists Lee Lawrie and Ulric Ellerhusen. Above the front entrance portal (bottom left) is a frieze featuring the coats of arms of various universities (middle right). Life size figures beneath the gable and winding around the turrets, including the likenesses of Martin Luther and John Calvin (bottom right), represent the "March of Religion" through the centuries.

magnified by its lofty tower, which soars 207 feet above the east transept. Rockefeller Chapel features a skin of gray limestone quarried in Indiana, 43-foot-high clerestory windows, and an abundance of exterior sculpture, including allegorical and representational figures, heraldic emblems and symbolic devices. It is a cruciform, or cross-shaped, structure, rectangular in overall form with two short arms or “transepts” projecting from the nave, the chapel’s main interior space. Located at the northwest corner of E. 59th St. and S. Woodlawn Ave., the gable-roofed chapel is set back about 100 feet from both streets and is oriented in a north-south direction.

Rockefeller Chapel is an outstanding example of the Late Gothic Revival style, based on the cathedrals of medieval England and a popular historic style in early 20th-century America. Architectural historian Carl Condit called the chapel “a structural tour de force” due to its use of solid masonry walls and traditional Gothic structural devices, such as buttresses, which create the massiveness of a true Gothic cathedral. The building’s colossal scale is remarkable: weighing 32,000 tons and measuring 265 feet in length and 120 feet in width at the transepts, it is supported by 56 concrete caissons carried 80 feet down to bedrock. According to a review of the building in the *American Magazine of Art*:

“Goodhue’s plans provided adequate foundation to carry the weight of stone and cement and all else. He insisted that solid masonry should be used instead of any steel-skeleton method of construction, which, while less costly and less weighty, would not provide that stability he deemed essential to such a structure. This chapel ought to be usable during the one-thousandth anniversary of the founding of the University of Chicago in the year 2892.”

In other ways, however, Rockefeller Chapel is very much as a building of its own time. The steel beams used to support the concrete slabs of the roof; the clean, simple lines of the massed masonry; the sculpted figures that seem to grow out of the stone; and the contemporary symbolism all mark it as a twentieth-century building. The chapel’s exceptionally wide 40-foot “bays” (the area between the buttresses); extremely high (43 feet) clerestory windows and low side aisles; and unusual placement of the tower over the transept represented Goodhue’s own interpretation of Gothic. (He had previously used a similar tower, placed over a church crossing, in his Chapel of the Intercession in New York City.) For Goodhue, the Rockefeller Chapel commission presented an opportunity to work toward what he referred to as “Modern Gothic”:

“Medieval Gothic...and Modern Gothic, the Gothic of such churches as are being built now all over England and America, are two very distinct things. Medieval Gothic is now impossible and must remain medieval, and the Gothic we do today, if it is to be vital, and beautiful, and true, and good, and therefore Art, must be of our own times.”

A broad walkway from 59th St. leads to Rockefeller Chapel’s grand front (south) elevation, which is dominated by an immense 39-by-20-foot-high pointed-arch window with colored glass

and decorative stone tracery. This elevation boasts a range of finely crafted sculptural ornamentation executed by New York artists Lee Lawrie and Ulric Ellerhusen. The life-size figures beneath the gable and winding around the flanking twin turrets represent the “March of Religion” through the centuries, from Abraham to the Reformation, including prophets, saints, teachers and theologians. A figure of St. Michael is situated between the two front doors, which are sheltered beneath a massive pointed stone arch. A frieze above the main portal features nine shields with the coats of arms of various American universities.

Inside Rockefeller Chapel, the visitor’s gaze is drawn upward to the vaulted ceiling, which rises to a height of 96 feet. The ribs of these vaults are enhanced by 100,000 pieces of colorful Guastivino tile. The interior is permeated with light from the 43-foot-high windows on either side of the nave. The sober-hued gray stone walls and piers are contrasted with the warmer toned brown oak pews, organ screens and canopied choir stalls. Grandly-scaled organ pipes dominate the east wall of the chancel. Interior sculpture includes statues of Goodhue representing architecture and Bach representing music, flanking the door of the east transept wall.

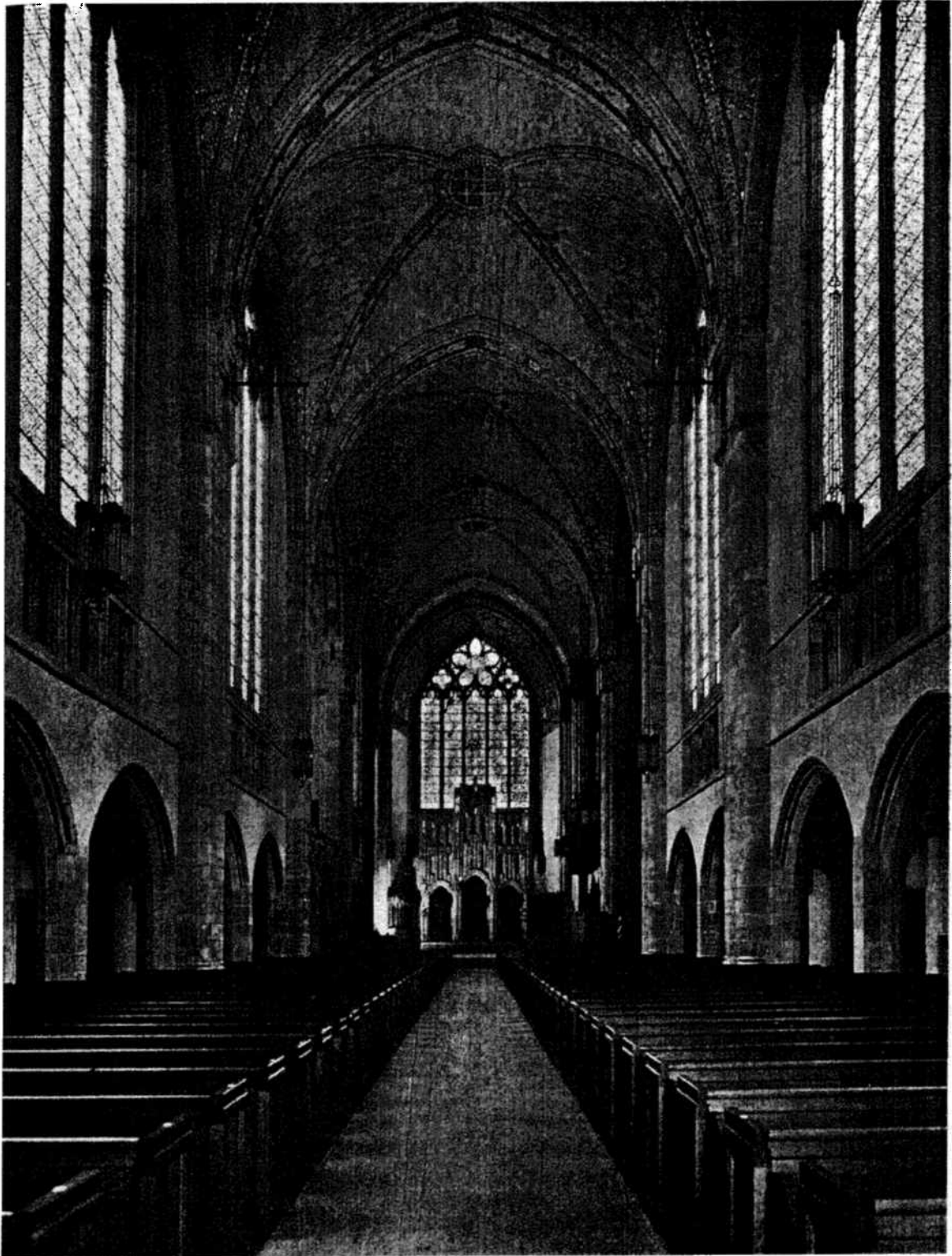
Upon its completion in 1928, Rockefeller Memorial Chapel received widespread acclaim in the architecture community and was published in national magazines and journals, such as *American Magazine of Art* (1928) and *Architecture* (1929). The University of Chicago was so pleased with its new chapel that it published an illustrated book on the structure in 1928 entitled *The University of Chicago Chapel: A Guide* (Edgar J. Goodspeed).

Rockefeller Memorial Chapel remains today a visually noteworthy building in Chicago and has been featured in a variety of more recent publications, including the *AIA Guide to Chicago* (Alice Sinkevitch, ed.); *Bertram Grosvenor Goodhue* (Richard Oliver); *Chicago 1910-29: Building, Planning, and Urban Technology* (Carl W. Condit); *Chicago’s Churches and Synagogues* (Fr. George Lane); and *The Uses of Gothic: Planning and Building The Campus of the University of Chicago 1892-1932* (Jean F. Block).

JOHN D. ROCKEFELLER, SR.

John D. Rockefeller, Sr. (1839-1937), whose philanthropy made possible the University of Chicago, was one of the world’s wealthiest industrialists in the late 19th- and early 20th centuries. Rockefeller was considered America’s first billionaire as the founder of the Standard Oil Company, one of the United States’ largest and most significant companies.

Born in New York, Rockefeller moved with his family to Strongsville, Ohio in 1853 and attended high school in nearby Cleveland. During the 1850s he worked as an assistant bookkeeper for a small firm of commission merchants in Cleveland and advanced through the company quickly, eventually forming his own partnership with Maurice Clark. Their success propelled Rockefeller and Clark to enter the newly emerging oil business as refiners in 1863, joined by



Rockefeller Chapel's 96-foot-high vaulted interior (seen here in a view from just after the building's completion) features a ceiling supported by 100,000 pieces of Guastivino tile.

Samuel Andrews, who had several years of experience in the business. The company thrived for two years before Rockefeller bought out his partners and formed Rockefeller and Andrews.

In 1870, Rockefeller founded the Standard Oil Company with his brother William and several others. By 1872, Standard Oil was so successful that it controlled almost all the refining firms in Ohio and several in New York, and was refining 29,000 barrels of crude oil a day. Standard Oil gradually gained virtual control of oil production in America during a time of great growth in oil usage, bringing immense wealth to the company's owners, including Rockefeller. The company's economies of scale lowered the cost of oil-based products so that almost everyone could afford them, including gasoline, the fuel of choice for the newly invented automobile. In 1911, however, the U.S. Supreme Court found Standard Oil to be in violation of anti-trust laws, and the 38 companies it then controlled were separated into individual businesses. Although John D. Rockefeller, Sr. still held the title of company president at that time, he had previously resigned from active leadership in 1896.



John D. Rockefeller, Sr. provided critical funding for the establishment of the University of Chicago, and was the benefactor of the school's University Chapel (later renamed Rockefeller Memorial Chapel). Rockefeller founded the Standard Oil Company in 1870, later spending much of his fortune on philanthropic enterprises.

During the 1890s, Rockefeller began to spend much of his vast fortune on philanthropic enterprises. Rockefeller was especially interested in education, founding such renowned institutions as the University of Chicago (1890) and the Rockefeller Institute for Medical Research (now Rockefeller University) in New York City (1901). He gave large gifts to these and other institutions through both individual donations and foundations such as the Rockefeller Foundation (established 1913) and the Laura Spelman Rockefeller Memorial (1918).

Rockefeller donated more than \$34 million to found and endow the University of Chicago between 1890 and 1910, one of the largest sum ever given to a single institution of learning by one man. He never specified that his monies fund the erection of specific buildings except in the case of the University Chapel. University of Chicago historian Edgar Goodspeed noted Rockefeller's outstanding contributions:

"Mr. Rockefeller has contributed materially to the erection of most of the buildings the University has built. He gave more than half the fund that provided the Harper Library, and provided the entire cost of the Divinity residence halls and the Law School. In general, however, he preferred to give to endowment and to leave the erection of buildings to other donors. Only in the case of the Chapel did he take the initiative in offering to erect a building for the University."

THE LATE GOTHIC REVIVAL STYLE

Religious buildings, including churches, synagogues, and mosques, are frequently noteworthy visual "landmarks" in Chicago neighborhoods. These buildings—with their frequently large scale and elaborate ornamentation—are important components of the City's architectural heritage.

Beginning with the City's earliest churches and synagogues, Chicagoans have sought to create beautiful religious buildings in a variety of architectural styles. Starting in the mid-19th century and continuing into the 20th, the Gothic Revival has served as the most popular architectural style for churches in Chicago. The style, based upon the great medieval cathedrals of Europe, was distinguished by the use of pointed arches, which could be combined with a variety of other architectural features such as stone buttresses, towers or spires, pinnacles, carved figures, and stained glass with stone tracery.

Late Gothic Revival churches—built between the 1890s and the 1920s—were distinguished from earlier, mid-19th-century Gothic Revival churches in terms of size, materials and detailing. According to architectural historian Marcus Whiffen, churches in the later phase of the style are often more substantial in appearance than their predecessors, and stone was more typically used as a building material when it was practicable, as opposed to earlier mid-19th-century churches which were frequently built of wood. Detailing such as tracery is also of stone, and many Late Gothic Revival churches are vaulted in masonry or in tile (uncommon in the earlier Gothic

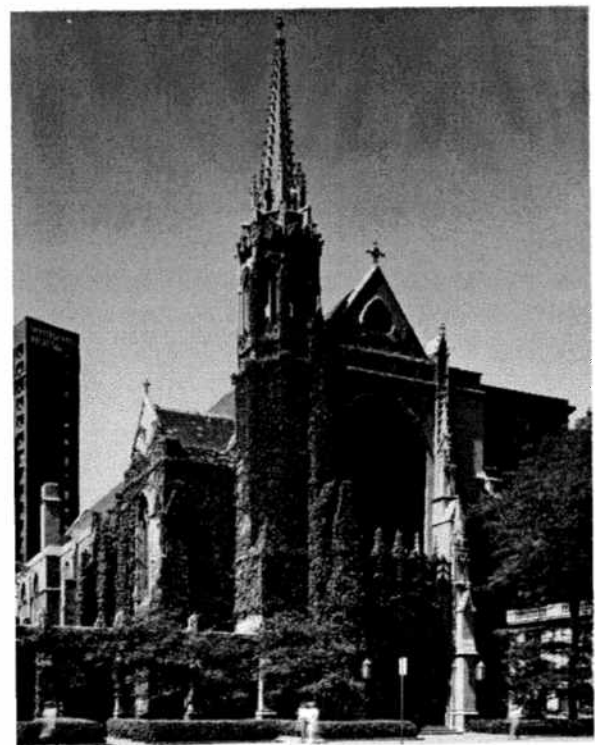
Revival). Later Gothic Revival-style buildings were more often based on specific medieval precedents, and display superior craftsmanship and ornamentation.

Boston architects Ralph Adams Cram and Bertram Grosvenor Goodhue, the architect for Rockefeller Memorial Chapel, were nationally recognized proponents of the Late Gothic Revival style, based upon the medieval cathedrals of England and, less often, France. The first joint work of the two architects was All Saints Church in Ashmont, outside Boston (1892-1913). In partnership, Cram and Goodhue went on to design dozens of ecclesiastical buildings throughout the country, including the U.S. Military Chapel in West Point, New York, one of their most noteworthy works. Goodhue's design for Rockefeller Memorial Chapel—with its solid masonry walls, rugged tower, and immense pointed-arch windows—is one of Chicago's best examples of the Late Gothic Revival style. Fourth Presbyterian Church at 876 N. Michigan Ave. (1914), designed by Cram and Howard Van Doren Shaw, is another notable work in the style.

Although the Late Gothic Revival was perhaps best known as an ecclesiastical style, it was also widely used for educational buildings and skyscrapers. Typically, Gothic Revival-style buildings used for higher education were inspired by English Gothic precedents, especially buildings built for English universities such as Oxford and Cambridge. "Collegiate Gothic," as educational buildings designed in the Gothic style are frequently described, was introduced at the University of Chicago in 1892 when Henry Ives Cobb unveiled his unified campus design, which consisted of stone-clad Gothic-style buildings forming six quadrangles. The University's first building, Cobb Hall, set the standard for subsequent buildings with a Gothic-style vocabulary that combined Gothic ornament, including tracery and finials, with a steep gabled roof, turrets and dormers, and slender towers flanking the main entrance. The style flourished throughout much of the United States in the early 20th century as the style for such colleges and universities as Bryn Mawr (1890s), Princeton and Yale (early 1900s), and at Duke University in Durham, North Carolina. Architectural historian Calder Loth writes:

"The examples set by Yale, Princeton and Chicago had far-reaching effects. An historical atmosphere became inextricably associated with education, and accordingly, Gothic came to be applied in nearly every sort of school building, including gymnasiums and power plants. Nearly every city built at least one public school with some degree of Gothic decoration, and almost every twentieth-century military school has a castellated air."

The Gothic style's soaring verticality also came to be seen as appropriate for skyscrapers in the early 1900s. In Chicago, the University Club (76 E. Monroe St., 1908-9)—a twelve-story Holabird and Roche-designed building—was one of the earliest high-rises to feature Gothic-style ornamentation such as spires, gargoyles, and windows with tracery. However, most architects eschewed the Gothic for skyscrapers until Cass Gilbert completed New York City's Woolworth Building in 1913. The prestige and magnitude of this "Cathedral of Commerce" encouraged architects to add Gothic ornamentation to other commercial buildings during the 1910s and 20s.



The Late Gothic Revival style was used widely during the late 19th and early 20th centuries for Chicago buildings as varied as the University of Chicago's first building, Cobb Hall (top), which set the standard for subsequent campus buildings with its Gothic-style vocabulary; Fourth Presbyterian Church at 876 N. Michigan Avenue (above); and the Methodist-owned Chicago Temple building at 77 W. Washington Street left), which houses both a street-level sanctuary and a "sky chapel" under its spire along with offices..

The Tribune Tower (435 N. Michigan Ave., 1923-25) is Chicago's most famous Gothic Revival-style skyscraper. Designed by the New York firm of Hood and Howells as the winning entry for an international competition, the 36-story building is topped by a ring of flying buttresses. Another notable skyscraper inspired by the Gothic is the Chicago Temple Building (77 W. Washington Street, 1923), a 21-story office tower topped by an eight-foot Gothic spire.

ARCHITECT BERTRAM GROSVENOR GOODHUE

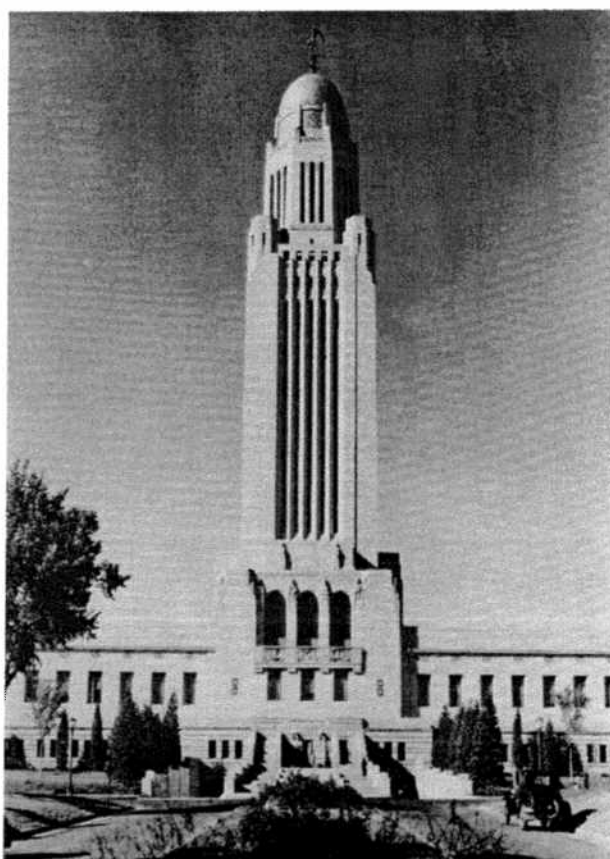
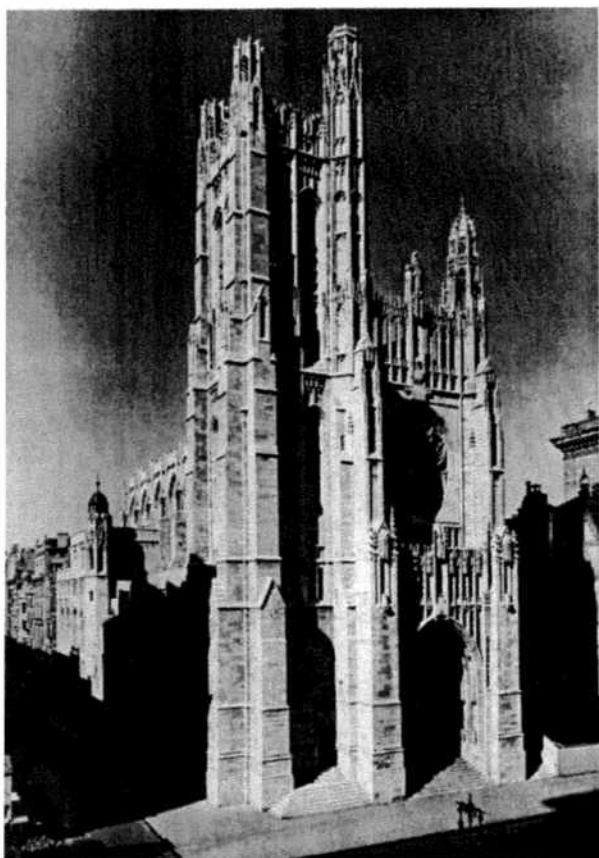
Bertram Grosvenor Goodhue (1869-1924), the architect of Rockefeller Memorial Chapel, was one of the nation's finest architects and most prolific designers of church buildings from the 1890s through the early 1920s. Raised in the rural town of Pomfret, Connecticut, Goodhue moved to New York City at the age of fifteen to serve an apprenticeship in the office of James Renwick, a noted ecclesiastical architect. In 1891, Goodhue began his long association with Ralph Adams Cram, first in the Boston office of Cram & Wentworth, subsequently becoming a partner under the name of Cram, Goodhue & Ferguson. In 1903 the growing firm opened a New York office headed by Goodhue.

Although Cram and Goodhue designed a wide variety of buildings, the partners were best known for their ecclesiastical structures, receiving commissions for churches throughout the country and in places as far-flung as Havana, Cuba and Halifax, Nova Scotia. The Chapel at the West Point Military Academy (1903-10) and St. Thomas Church (1906-13), both in New York, were among the most notable designs by Cram and Goodhue during their long partnership. Like Rockefeller Chapel, St. Thomas was distinguished for its innovative vaulting techniques and contemporary religious imagery.

In 1914, Goodhue left the partnership with Cram and established an independent office in New York. His work over the next decade consisted primarily of ecclesiastical structures, public buildings and residences. His church buildings from this later practice, dating from the 1910s and 20s such as Rockefeller Memorial Chapel, are what he considered "Modern Gothic" and included 20th-century features as clean, simple lines and the use of structural steel. Goodhue himself wrote that:

"Gothic seems to be the generally accepted spirit in which churches should be built; also I find its forms attractive, therefore a good deal of Gothic work must be laid to my door; but I assure you I dream of something very much bigger and finer and more modern and more suited to our present-day civilization than any Gothic church could possibly be."

Although best known for his church designs, Goodhue was also a master of the Spanish Baroque Revival style as shown in the permanent buildings he designed for the 1915 Panama-California Exposition in San Diego. The exposition generated wide publicity for its buildings based on forms and details from 18th- and early 19th-century mission and other buildings built by both Spanish and Mexican builders in California and the American



Bertram Goodhue (top right), the architect of Rockefeller Memorial Chapel, was one of the nation's leading early 20th-century designers. In partnership with Ralph Adams Cram, he designed such prominent ecclesiastical buildings as St. Thomas Church in New York (top left). Notable secular works by Goodhue include the California Building for the Panama-California Exposition in San Diego (above right), and the Nebraska State Capital Building in Lincoln (left).

Southwest. These buildings inspired American architects to look at both the elaborate churches of Mexico and buildings in Spain itself for source material for contemporary buildings. Goodhue also designed large country residences in southern California in various adaptations of the Spanish style.

In addition, several of Goodhue's most important buildings were built for government or educational institutions. These included the Physics Building at the California Institute of Technology at Pasadena (1922), the Marine Corps Base and Naval Air Station at San Diego (1916-18), and the Central Public Library in Los Angeles (c. 1924). Two of his most important works came near the end of his career: the new State Capitol at Lincoln, Nebraska, and the National Academy of Sciences in Washington D.C. The Nebraska State Capitol, for which Goodhue won a widely touted competition, was especially significant for its forceful reinterpretation of traditional state capital architecture along more modern lines.

Rockefeller Memorial Chapel was completed after Goodhue's untimely death in 1924 at the age of fifty-five. However, his design of the Chapel is commemorated by a sculpture of his likeness, located on the interior east transept wall, holding a model of the building. In 1928, the University of Chicago published an illustrated book on Rockefeller Chapel, which recalled Goodhue's many talents:

"Mr. Goodhue was not only a great artist but a very keen craftsman, sensible of the material in which he worked. He was a good painter in water color, an accomplished writer on architecture, a successful designer of ornamental book-borders, as well as an architect perfectly at home in each of a number of styles."

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for a building, structure, object, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Rockefeller Memorial Chapel be designated a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, the State of Illinois or the United States.

- Rockefeller Memorial Chapel, built to house university convocations and ceremonies, is an important building at the University of Chicago and exemplifies the importance of the University to the city's educational history. An internationally recognized leader in higher

education and research, the University has been affiliated with 75 Nobel Prize winners, more than any other institution in the world except Cambridge.

Criterion 3: Important Person

Its identification with a person or persons who significantly contributed to the architectural, cultural, economic, historic, social or other aspects of the City of Chicago, State of Illinois, or the United States.

- Rockefeller Memorial Chapel is named for its benefactor, John D. Rockefeller, Sr., a renowned industrialist and philanthropist. Rockefeller was the founder of the Standard Oil Company, an enormously powerful company that gained virtual control of oil production in America by the early 1900s. Between 1890 and 1910, he donated more than \$34 million to found and endow the University of Chicago, one of the largest sums ever given to a single institution of learning by one man.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials, or craftsmanship.

- Rockefeller Memorial Chapel is an outstanding example of the Late Gothic Revival style of architecture, based on the cathedrals of medieval England. A popular style in Chicago from the 1890s through the 1920s, the Late Gothic Revival was widely used for ecclesiastical and educational buildings as well as skyscrapers.
- The chapel displays important physical characteristics of the Late Gothic Revival style, including the use of solid masonry walls, buttresses, and pointed-arch windows with stone tracery.
- The chapel exhibits excellent design and craftsmanship in both materials and detailing, featuring an abundance of sculptural ornamentation in gray Bedford limestone and immense colored glass windows with decorative stone tracery.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.

- Bertram Grosvenor Goodhue was one of the nation's most prolific ecclesiastical architects from the 1890s through the early 1920s, designed significant church buildings as the West Point Academy Chapel, St. Thomas Church in New York, and Rockefeller Memorial Chapel.
- Although famous for his Late Gothic Revival church building designs, Goodhue was also a master of the Spanish Baroque Revival style of architecture, designing the Pacific-California Exposition in San Diego, which encouraged many early 20th-century buildings

based on Spanish Colonial and early Mexican architectural precedents.

- His late designs for the Nebraska State Capitol, the National Academy of Sciences, and the Central Public Library in Los Angeles, along with Rockefeller Memorial Chapel, are considered crowning achievements of his extremely productive career.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- Rockefeller Memorial Chapel—with its solid masonry walls, rugged tower, and immense pointed-arch windows—forms a commanding presence along the wide landscaped Midway Plaisance that borders the Hyde Park and Woodlawn neighborhoods and forms the spine for the modern University of Chicago campus.
- Rockefeller Memorial Chapel’s visual power is exemplified by its lofty 207-foot bell tower, which soars far above surrounding university buildings.

Integrity Criteria

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic value.

Rockefeller Memorial Chapel possesses excellent integrity, displayed through its siting, scale, and overall design its historic relationship to the surrounding Hyde Park and Woodlawn neighborhoods. The chapel retains its historic exterior form, materials and detailing, including gray Bedford limestone walls, sculpted limestone figures and emblems, and colored glass windows with stone tracery.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its evaluation of Rockefeller Memorial Chapel, the Commission recommends that the significant features be identified as:

- All exterior elevations, including rooflines, of the building.

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From *American Magazine of Art*, Vol. 19, 1928: pp. 3 (top), 10 (bottom right).

Jean Guarino for the Commission on Chicago Landmarks: pp. 3 (bottom), 9 (top right, bottom left & right), 10 (all photos except bottom right).

From Block, *The Uses of Gothic*: pp. 5 (all photos), 7 (top & bottom), 9 (top left), 14, 17 (top).

From *Architecture*, April 1929: pp. 7 (middle), 13.

Bot Thall for the Commission on Chicago Landmarks: p. 17 (left).

From Oliver, *Bertram Grosvenor Goodhue*: p. 19 (all photos).

From Saliga, *The Sky's The Limit: A Century of Chicago's Skyscrapers*: p. 17 (bottom left).

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that individual buildings, sites, objects, or entire districts be designated as Chicago Landmarks, which protects them by law. The commission is staffed by the Chicago Department of Planning and Development, 33 N. LaSalle St., Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax; web site, <http://www.cityofchicago.org/landmarks>.

This Preliminary Summary of Information is subject to possible revision and amendment during the designation proceedings. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.